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## I.—CERTAIN DRAMATIC ELEMENTS IN SANSKRIT PLAYS, WITH PARALLELS IN THE ENGLISH DRAMA.

### FIRST SERIES.<sup>1</sup>

The drama of India offers a fruitful field of research to those who are interested in dramatic literature and in the development of histrionic art. The old Hindu dramaturgical writings and critical works yield many a bit of information that is useful for the history of the world's stage, and we find in the Sanskrit plays themselves many dramatic devices which are worthy of study or of consideration. As an introduction to further investigations in this field, a few of these dramatic elements will be examined in the light of literary criticism and of conventions of the stage. Four (4) points have been selected for attention: the *first* of these is the employment of a play within the play as a scheme for furthering the action of a piece; the *second* relates to a device that is used for bringing about a dramatic situation and startling effect—namely, the restoration of the dead to life upon the stage; the *third* discusses scenes of intoxication as a humorous device; the *fourth*, the employment of letters and missives as a means of complicating or of unravelling the action of a drama. These four points will be discussed in order, and parallels will be pointed out upon the English stage.

<sup>1</sup> The results of the present studies were presented in abstract at the meeting of the American Oriental Society, in April, 1897, and in April, 1898.

I. *Notes on the Use of a Play within a Play on the Sanskrit Stage.*

The introduction of a play within a play, or the employment of such dramatic interludes, is familiar to every student of the English stage since the days of Hamlet's 'Mousetrap.' The same dramatic device was known to the playwrights of India, and it is interesting to find that the import and character of these episodic performances were duly taken into consideration by Sanskrit dramatic critics of antiquity.

An episodic play is likened by De Quincey to a picture within a painted scene. Its purpose, dramatically, is to develop the action or to bring out character. On the English stage, for example, the play scene in Hamlet is a turning-point in the drama; and the action is similarly advanced by the inserted dramatic performance in Kyd's Spanish Tragedy and in Greene's James the Fourth. An example of the use of a play within play being employed chiefly to develop character is found in the Sir Thomas More (perhaps the earliest instance of such a dramatic interlude in English), or again in the Interlude of the Nine Worthies in Love's Labour's Lost. The double usage of this dramatic element seems to be united in just proportion and in even balance when we come to the tradesman's play of Pyramus and Thisby in Midsummer Night's Dream. So much by way of introduction.

From the histrionic standpoint, the occurrence of a play within a play implies a considerable previous dramatic development and history: this is not a dramatic device that naturally belongs to the infancy of the drama; it occurs usually in the more advanced stages of the art. The preliminary steps that gave rise to the play within play we can easily trace in England. Its growth is readily seen from the old Interlude, which was the last piece of scaffolding used in the pre-Elizabethan drama before we have the completed edifice of the actual great drama under Renaissance influences. In India, unfortunately, we cannot trace the evolution of the pre-Kālidāsa drama, nor do we have the play within play in Kālidāsa's dramatic works, and yet in his successors the episodic performance appears fully developed.

In the Sanskrit dramatic canons the name of a little play incorporated within an act is *garbhāṅka*, or embryo-play; this is defined in the *Sāhitya-Darpaṇa*, ch. 6, 279, ed. Roer and Ballantyne, I, p. 127; II, p. 176:

*aṅkōdarapraviṣṭō yō raṅgadvārāmukhādīmān*  
*aṅkō 'paraḥ sa garbhāṅkaḥ sabījaḥ phalavān api*

'a secondary act which is incorporated into the body of an act, and which has its own Prologue, Introduction, etc., and has a Scene of Opening Action (lit. 'seed') and a Dénouement (lit. 'fruit'), is known as a *Garbhāṅka* (i. e. interlude, play within play).' The Sanskrit commentary to the passage cites the dramatic interlude of 'Sīta's Svayamvara' in Rājas'ekhara's *Bāla-Rāmāyaṇa* as an illustration of the *Garbhāṅka*: *yathā bālarāmāyaṇē . . . sītāsvayamvarō nāma garbhāṅkaḥ* (op. cit. I, p. 127; II, p. 176, transl. of *Pramadā-Dāsa* Mitra). Three instances of the *Garbhāṅka* will be examined here (cf. also PWb. and Apte, Skt. Dict.), and one or two other scenes in Sanskrit drama that are somewhat kindred to the *Garbhāṅka* will be noticed in addition. These latter stand in about the same relation to the episodic play as the masque and dumb-show scenes in Shakspeare's *Cymbeline*, *Pericles*, and *Hamlet*. If space allowed it, attention might also be given to the nature of the *Viṣkambhaka*, which is inserted between the acts as an induction or prelude, and serves somewhat the same dramatic office as that discharged by the Chorus in Shakspeare's *Henry the Fifth* (*Sāhitya-Darpaṇa*, ch. 6, 308). The discussion, however, is limited to the single point under consideration, the *Garbhāṅka*.

Neither in *S'ūdraka*, the reputed author of the *Mṛcchakaṭikā*, nor in *Kālidāsa*'s three dramas, have we an example of a play within play. The intermezzo of the dancing and song scene in the *Mālavikāgnimitra* (act ii) is not a point for consideration here. In the *Urvas'ī* we might perhaps conceive of the *Garbhāṅka* having been introduced to advantage. In this drama *Kālidāsa* might possibly have arranged as a play within play the brief story of 'Lakṣmī's Choice,' the dramatic production in which the divine nymph *Urvas'ī* made the fatal blunder in speaking her line falsely. This he has chosen instead to give in narrative in the *Viṣkambhaka* (see also the definition of *viṣkambhaka* in *Sāh. D.*, ch. 6, 308).

The first real instance of the play within play is to be found in the *Priyadars'ikā* of *S'rī-Harsha-Deva* (A. D. 7th century). The extensive dramatic allusions in this piece and the elaborate preparations for this cleverly introduced scene on which the play turns, remind one remotely of the numerous dramatic references in the

Love's Labour's Lost, Hamlet, or Midsummer Night's Dream. The plot of the Priyadars'ikā is a story of love and court intrigue at the palace of King Vatsa of Udayana. On the evening of the Kāumudī festival, a play is to be presented for the entertainment of the queen. The circumstances of the scene are to represent, in a complimentary manner, how King Vatsa first won the love and the hand of his royal consort by giving her lessons upon the lyre. The queen's maid-in-waiting (the lost princess Priyadars'ikā in disguise) is to play the rôle of prima donna. One of the court maidens is to assume male disguise and to impersonate the king. But King Vatsa has actually fallen deeply in love with Priyadars'ikā, and by cunning intrigue it is arranged that he himself shall assume the rôle of instructor in music, and shall play the part of love-making to the fair Priyadars'ikā in the very presence of the queen. So real does the action seem that the queen heartily applauds, until the realism surpasses ordinary bounds and she discovers the ruse to which she has been a victim, interrupts the scene, and the performance is stopped somewhat as in the Hamlet episode. This interpolated play-scene occupies the entire third act of the four acts which make up this bright comedy, and it is an integral part of the drama; for, after it, the incognito heroine is discovered to be the long-lost princess whom Fate and her father had before betrothed to the king, and she is received as his youngest wife. The whole scene is one that is well managed, and the situation which is brought about by this Garbhāṅka is cleverly designed.

The next dramatist of India who makes use of the dramatic interlude is the renowned Bhavabhūti, in the eighth century of our era. In the last act (vii) of his well-known drama, the Uttara-Rāma-Carita, or Sequel to the Story of Rāma, there occurs a theatrical representation which is as much essential to the solution of the piece as is the kindred masque in the last act of Shakspeare's Cymbeline. The story is the familiar one; the play is a sort of Sanskrit Winter's Tale. Like Leontes in the Winter's Tale, Rāma has banished his faithful wife Sītā, and he has never seen the twin sons Kus'a and Lava, that were born in the forest wilds. Like Guiderius and Aviragus, reared by old Belarius in the Cymbeline, they have grown to be youths of heroic mould. In the sixth act of the play, Fate has restored these manly striplings to their father's arms. But the joy is not complete; Sītā, the patient Griselda, must be restored, and for

this touching scene Bhavabhūti has chosen the device of a miniature play or masque in which the circumstances of the birth and youth of the royal lads are re-enacted before the father. A sense of the lapse of time that has taken place in the play is produced as in the Cymbeline. The scene is worth describing in the next paragraph, as it conveys a good idea of the manner in which such a masque-production was conducted on the Sanskrit stage, and it brings out the point which was noted above, that of adding reality to a play by making its own actors spectators at a mimic play within itself. The principal details of the scene may be gathered from the following notes and parallels.

Rāma, filled with grief for the loss of his banished wife, comes to the banks of the Ganges, where a play of the revered sage Vālmiki is to be presented. One is reminded of Shakspeare's lines in the Midsummer Night's Dream : 'this green plot shall be our stage, this hawthorn-brake our tiring house.' The audience take their seats as in the Hamlet play. The stage-manager (*sūtradhāra*, Utt. Rām. Car. vii. 20), in strict dramatic fashion, speaks the prologue. The circumstances attending upon the birth of Rāma's sons in the forest are now enacted, even with such graphic detail as bringing, or pretending to bring, the infant babes upon the stage. The divine promise of their future greatness is made, and the purity of their mother, the chaste Sītā, is vindicated. So vivid does the scene become that Rāma is moved to tears and grief; but his cup is turned from bitterness and sorrow to overflowing sweetness and joy when the fictitious Sītā of the mimic play, like Hermione of the Winter's Tale, is found really to be his wife and she takes her place by his side as queen, instead of the golden statue which Rāma had set up (*hiraṇmayī sītāyāḥ pratikṛtiḥ*, acts ii, iii and vii).

The third example of the Garbhāṅka is the illustration given in the commentary to the Sāhitya-Darpaṇa passage cited above (ch. 6, 279). It is found in act iii of the long ten-act play Bāla-Rāmāyaṇa of Rājas'ekhara, whose date is placed between the ninth and the tenth centuries of our era. For the text see Bāla-rāmāyaṇa, ed. Govindadeva S'āstri, pp. 58-85. The story is the familiar one in the Rāma cycle, and it is excellently summarized in Lévi's Théâtre Indien, pp. 272-7, of which I have made use. The demon-king Rāvaṇa, as an unsuccessful suitor for the hand of the beautiful Sītā, has become the sworn enemy of her husband, Rāma. The play describes how he pines away with hope-

less love. A dramatic troupe visits his palace under the directorship of Kohala; arrangements are made to have a performance before the king (Bāla-Ram. III, p. 58, ed. G. S'āstri). By happy or unhappy chance, the subject of the miniature play is the betrothal of Sītā to Rāma (*sītāsvayamvara iti nāṭakam*). The Garbhāṅka, interlude or interpolated spectacle begins; and its action, as before noted, serves to make the actual drama itself more realistic. The very scene is enacted of Rāma's triumph over all rivals; the enraged Rāvaṇa can scarce suppress the fury of his heart, in spite of efforts made to pacify him and despite the assurance that it is a mere exhibition or spectacle (*prēkṣaṇa*). The players' scene is interrupted as in the Hamlet, and the Garbhāṅka comes to a close: *iti niṣkrāntāḥ sarvā, sītāsvayamvarō nāma garbhāṅkaḥ*, p. 85, ed. Govindadeva S'āstri. A similar interruption of a mimic play was recorded above in the Priyadars'ikā. While speaking of the Bāla-Rāmāyaṇa from the dramatic standpoint, mention might be made in passing of the idea of the use of the marionettes or puppet representation which is alluded to in the Viṣkambhaka to act v of this play and developed in the course of the act, but the likeness is more remote.

Three plays, accordingly, have here been examined as illustrating the use of an interpolated act or miniature play. These are Harsha-Deva's Priyadars'ikā, Bhavabhūti's Uttara-Rāma-Carita, and Rājas'ekhara's Bāla-Rāmāyaṇa. The list may be extended by further reading.

Finally, attention may be drawn in this connection to an element or dramatic incident that is akin to the dumb-show or Prospero's beautiful masque in the Tempest: it is the scene in Harsha-Deva's Ratnāvali (act iv, p. 67, Nirṇaya Sāgara edition; cf. Wilson, Theatre of the Hindus, II, p. 306 seq.) in which the king and the queen sit and watch the magician Samvara-Siddhi waving his bunch of peacock feathers (*picchakam bhramayan*) and conjuring up before the mind's eye marvels and wonders that surpass even the surprises which Prospero's wand called forth for Ferdinand and Miranda. It is true that this scene is merely a performance to the mind's eye and does not strictly come within the scope of a play within a play, but it requires mention because it resembles the masque element or dumb-show incident and causes the regular action of the drama to be suspended for the time being and also contributes to the dénouement. Another example comparable with this, but really one

that is more important as it forms the opening of the action of the play in which it occurs, is the magic scene in Rājas'ekhara's Karpūramañjarī (act i, pp. 25-30, Nirṇaya-Sāgara edition). In this the sorcerer Bhairavānanda, through his art as wizard, brings upon the stage the fair heroine, with whom the king falls in love. The scene reminds one in its character of the parallel situation in Marlowe's famous play in which Faustus beholds the vision of Helen of Troy (Doctor Faustus, ed. Ward, pp. 38-41). Both these illustrations, however, lie strictly outside the present subject, but there is at least an indirect kinship with the interpolated play.

In conclusion it may be said that enough has been brought forward to show that the device of a play within a play was employed with good effect in the Sanskrit drama. The employment of this element in the far-away dramas of India is not without interest, for it is a device that was unknown to the classic drama of Greece and Rome; nor does it seem to have been elaborated elsewhere until we find it fully developed and flourishing in our own drama at its rise during the great age of Queen Elizabeth. The *garbhāṅka* of early India is therefore the play within play of later Europe. Orient and Occident, after all, are not so remote from each other in art.

## 2. *Restoration of the Dead to Life, employed as a Dramatic Element.*

Students of dramatic literature are familiar with the Hindu rule of action which precludes death on the stage; they are equally familiar with the classic canon of India which enjoins that a happy ending shall be found for every play. In practice, however, occasions arise which require the death of the hero or heroine to be announced, and in one or two cases apparently the scene is enacted before the spectators' eyes. Yet the strict dramatic canon must not be violated and a happy issue must ultimately be found. This gives rise, in at least two instances, to the employment of a device which is effective, or even startling—namely, the restoration of the dead to life; in other words, a resuscitation or revivifying of one who is actually gone or is apparently dead. In the realm of Hindu fiction there are a number of stories told of a return from death to life, but in the drama, so far as I know, the representation of such an occurrence,



or the employment of it as a dramatic motive, is only exceptional. Two special instances are worth discussing, for they produce a striking situation in the action and a vivid effect.

The more sensational of the two illustrations to which I refer is found in a play that is remarkable for its Buddhistic coloring: I allude to Śrī-Harsha-Deva's *Nāgānanda* (act v, pp. 86-91, Nirṇaya Sāgara edition; cf. Bergaigne, *La Joie des Serpents*, traduite, pp. 134-41). The self-sacrificing hero Jīmūtavāhana—a noble example of vicarious suffering—gives his life to save one of the serpent race, and, to all appearance, he dies before the eyes of the spectators as a victim of the claws and ravening beak of the monstrous bird Garuḍa. But the play must end happily. After destroying its victim the insatiate winged monster feels remorse and repents: away it flies to Indra for a draught of ambrosia—*amṛtasamskṛtana*—to restore the dead victim. The goddess Gauri appears upon the scene; she sprinkles the divine liquid upon the lifeless body and exclaims *jīva jīmūtavāhana*; when suddenly, to the joy of all concerned, the hero rises up and is restored (*nāyaka uttiṣṭhati*, p. 89). A brief but vivid description then follows, portraying in narrative form the miraculous scene which succeeded. A rain of heavenly ambrosia descends upon the serpent mountain; the dry bones of the dead reptiles which the ravenous bird had previously destroyed are instantly clothed with life; in a moving mass, with raised crests and variegated hues, the serpents are described as winding their way in tortuous course down the mountain side, eagerly quaffing the divine nectar as they crawl along. The use of such a dramatic device is a bold stroke. The scene of reviving Jīmūtavāhana is well conceived and carried out. The idea, moreover, of bringing back to life the parched bones of the serpents that had perished before the exalted hero rescued their race by his self-assumed sacrifice, is a worthy conception and shows resources of imagination. In treating both this scene and the following, however, it must be remembered that as a religious tenet the resurrection of the dead does not play any part in the faith of India as it did play in Persia. It may be added that the whole scene in the drama under discussion is almost identical with the narrative in *Kathā-sarit-sāgara*, ch. 22, which preserves in verse the entire story of Jīmūtavāhana and his self-sacrifice (cf. *Kathā-sarit-sāgara*, transl. by Tawney, I, p. 184 seq.).

Superior in pathos, if not equal in sensational effect, is the

second instance to be criticised. This dramatic device is the one which the author likewise has reserved for the last act to add stir and interest to the dénouement. The allusion made is to that admirable drama, Kshemīs'vara's Caṇḍa-Kaus'ika (act v, p. 132, ed. Jivānanda Vidyāsāgara; cf. Fritze, Kausika's Zorn, übersetzt, p. 82). The curse of the wrathful son of Kus'ika has brought ruin upon the king and upon his house. His wife and child, sold, as they are, into servitude, and himself as a vile Caṇḍāla in the common cemetery, present a woeful pageant. The cup of misery is brimmed to overflowing in the fifth act of the drama, which represents the meeting of the wretched parents beside the lifeless body of their son, upon the common burning ground of the dead. Amid a scene of heartrending pathos, Dharma, the god of justice, descends, and at his word, given in commanding tone, *valsā rōhitāśva samāśvasihi, samāvaśihi!* the youth slowly opens his eyes and is restored living to the arms of his overjoyed parents, upon whom blessings are now showered to make up for their miseries past. The ideas are not wholly remote from Biblical parallels and, dramatically, the conception is good and is well worked out.

Different in character from the two preceding, but worthy of mention, are several instances that are found in Sanskrit plays of the restoration of those who have been supposed to be dead or who have been transformed into lifeless objects. Such instances, for example, may be quoted as Vasantasena in the Mṛcchakaṭikā (act x, p. 171, ed. Stenzler; cf. Wilson, Theatre of the Hindus, I, p. 171; Kellner, Vasantasena, p. 187), or again the return of the transformed Urvas'ī in the Vikramorvas'īya (act iv, p. 116, Nirṇaya Sāgara edition; cf. Wilson, Theatre, I, p. 256; Fritze, Urvasi, p. 66), or finally Sitā, restored from the forest, in Uttara-Rāma-Carita (act vii, p. 123 seq., Calcutta edition, 1831). One or two other like instances might be cited. They merit this passing mention, not because they are actual instances of a return to life, but because they have the same effect dramatically as the restoration of Hero in Shakspeare's Much Ado, or of Hermione in the Winter's Tale.

By way of supplement in this connection, notice may simply be taken, in a few words, of several allusions to an actual restoration of the dead to life which are found elsewhere in Sanskrit literature. One of the most characteristic of these *revenant* stories is the tale of the three young Brahmins and their dead lady-love,

as told in the Kathā-sarit-sāgara, ch. 76 (Tawney's transl., II, p. 242 = Vetāla 2, cf. Manning, Ancient India, II, p. 327). A second is the story of the lady who mixed up the heads of her decapitated husband and brother when she restored their bodies to life, Kathā, ch. 80 (Tawney's transl., II, p. 261 = Vetāla 6, cf. Manning, Ancient India, II, p. 328). The Kathā-sarit-sāgara affords others; for example, the hermit, ch. 97 (Tawney, II, p. 321 = Vetāla 23, cf. Manning, p. 332), and the story of Indradatta and King Nanda, Kathā 4 (Tawney, I, pp. 21-2, cf. Wilson, Theatre, II, p. 138). The Panchatantra tells of the four Brahmins who brought a dead lion back to life (Panch. v. 4). Other familiar tales of the kind are the narrative in the Rāmāyaṇa of the restoration of the monkeys who had fallen fighting in Rāma's behalf; again of Kāma, who had been reduced to ashes, as told in Kūmāra Sambhava; or the well-known Upanishad account of Naciketas; or the story of Kādambarī calling her lover back to life by her embrace (Weber, ZDMG. VII 588 = Indische Streifen, I 367, cf. transl. of Kādambarī by C. M. Ridding, pp. 206-7). Bāṇa himself in the Kādambarī gives a half dozen other instances of a reputed return from death to life (p. 138, transl. C. M. Ridding).

### 3. *Scene of Intoxication on the Stage as a Humorous Device.*

Every student of Elizabethan literature is familiar with the introduction of rollicking scenes of merry-making, including drinking bouts and the singing of hilarious catches, as a dramatic device on the English stage. The amusing scene of the bibulous Tom Tossplot and his boon companions in the Morality play 'Like Will to Like, quod the Devil to the Colier' is a good illustration of the crude use of a coarse device which culminates in a subtle refinement of art when Shakspeare puts into Cassio's mouth the great lines of self-rebuke after the tipsy episode in the Othello. Euripides as well as Aristophanes among the Greeks and Plautus in Latin comedy did not hesitate, of course, to present such scenes upon the stage. It is not without interest to find that in two or three instances the Hindu playwrights employed representations of intoxication as a dramatic means to an end, for making a humorous situation or for developing the plot of the play. The Sāhitya-Darpaṇa, ch. 3, 174, incidentally alludes to the effects of intoxication (*mada-*) arising from wine.

The special incident on the Sanskrit stage to which attention is here called is, first, a scene found in a drama already mentioned—namely, Sṛī-Harsha-Deva's Nāgānanda (act iii, 1 seq., p. 37, ed. S. G. Bhanap; cf. Bergaigne, Joie des Serpents, p. 59). The wedding festivities of the hero are being celebrated in carnival style; the parasite S'ekharaka enters in a state of intoxication (*matta-*) and with his head crowned with flowers. He is attended by a servant who bears a jug of liquor upon his shoulder; and draughts are drawn from this jug in the course of the scene. The stage directions represent the parasite as reeling, staggering or tripping (*ghūrṇan*, *praskhalan*). Humor and fun, of the Ben Jonson order, are added when the muddled and tipsy fellow mistakes the comedy-making buffoon, or Vidūṣaka, for his sweetheart in disguise. Numerous amusing complications thus arise, and they add an atmosphere of merriment to the occasion of the marriage festivities. The scene is quite bright and it is well designed. In a remote way it might remind one of Sir Andrew Aguecheek, Toby Belch and Maria.

The second instance is found in the remarkable Sanskrit morality play Prabodha-Candrodaya, or 'Rise of the Intellectual Moon.' Near the end of the third act, there occurs a scene of intoxication, participated in by the votaries of several heretical sects. This situation is employed by the author for the purpose of inculcating virtuous behavior and religious belief, much in the manner of the English morality plays with which the composition is often compared. An English version of the scene is accessible in the rendering by Taylor, Prabodha-Chandrodaya, Bombay, 1886 (earlier edition, 1811).

The third example is of less interest and importance, but it is worth mentioning in this connection because it is found in Kālidāsa's Mālavikāgnimitra (act iii, pp. 48-9, Nirṇaya Sāgara edition). The jilted queen Irāvati appears upon the scene in a tipsy condition, as both text and stage direction imply (see also note in Tawney's translation of the play, p. 38; although the note is omitted in the second edition, p. 44). The fair one's state is doubtless due to the quaffing of flower wine (cf. Tawney's note, and also C. M. Ridding, Kādambarī, transl., p. 109). Rising to the situation, or in apology for her mental exhilaration, she quotes a popular saying to the effect that a tipsy condition serves rather as an embellishment in a woman (*madō kila tṛhiājāṇassa maṇḍaṇam ti*)! Irāvati walks as best she can, but her progress is not

very happy, as she says herself that her feet refuse to carry her, *calaṇā uṇa ṇa maha pasaranti*. By way of criticism, however, it cannot be said that this scene really has any strong dramatic bearing upon the development of the play, even though it may serve to bring out certain traits in the character of the jealous Irāvati. See also Fritze, *Malavika und Agnimitra*, übersetzt, pp. 36-7; also G. R. Nandargikar, translation, p. 22; and Cimmino, traduzione, pp. 53-4.

#### 4. *The Use of Letters and Epistolary Correspondence in Kālidāsa's Plays.*

The last dramatic device to which attention will be called in the present paper is the employment of letters, epistles, missives, or the like, as a means for furthering dramatic action in a play. We are familiar in English, for example, with Hamlet's love-letter to Ophelia, with Orlando's missives to Rosalind, and with the billets-doux of Benedick and Beatrice in which their hands are witnesses against their hearts; we recall Macbeth's written news to Lady Macbeth of Duncan's promised visit to the fatal castle, or, finally, among others we may remember the letters of state removing Othello from his office. The Sanskrit playwrights were perfectly familiar with similar devices for dramatic purposes, and I have made a collection of material on the subject from quite a number of Hindu dramas. By way of illustration I shall here briefly draw attention simply to the use of letters in Kālidāsa's plays, which is as ingenious as the usage of any author, but I shall not make any attempt at present to elaborate the theme. That is reserved for another occasion.

One naturally turns first to the *S'akuntalā*. In the third act of this play we have a dainty device by which *S'akuntalā* expresses her love for King Dushyanta by the lines of poesy which she writes with her nail upon the tender surface of a lotus leaf. Her valentine couplet reads (act iii, p. 55, ed. Pischel):

*tujjha ṇa āṇe hiaaṇ mama uṇa maṇṇo divā a rattim ca  
ṇikkiva dābai baliṇ tuha huttamaṇorahāi aṇṇāṇ*

Ah, pitiless one ! thy heart I cannot know ;  
Yet madly doth infatuation's fire

Consume my body with its flaming glow,  
With love for thee, my very heart's desire.

Throughout the remainder of the act this incident of the inscribed love-leaf is prettily employed and the device is rather daintily brought in (act iii, p. 55 seq., ed. Pischel; cf. P. N. Patankar's edition, p. 116 seq.; also Monier Williams' translation, p. 74 seq.; and Edgren, pp. 68, 69, 77).

In a manner almost identical with this Kālidāsa again employs the device of a letter scratched upon a birch leaf in his drama Vikramorvas'īya (act ii, p. 45, Nirṇaya Sāgara edition; cf. Fritze, *Urvasī*, übersetzt, p. 27; Wilson, *Theatre of the Hindus*, I, p. 216). The situation in the play distinctly recalls the incident in the *S'akuntalā*. The fair nymph *Urvas'ī*, in a like verse scratched upon a leaf, declares her love for King *Purūravas*; the leaf is tossed before the king: his companion, the buffoon, amusingly mistakes it for the slough of a serpent. The funny complications, moreover, which arise when this billet-doux leaf accidentally falls later into the queen's hand, are cleverly and even humorously worked out in the course of the act.

Of a quite different character from these affectionate missives are the official letters which play so important a part in both the first and the last act of the *Mālavikāgnimitra*. These are formal epistles on matters of state addressed to the king, and they are either read to him by the minister (*Māl.* i, p. 10, Nirṇaya Sāgara edition; cf. Tawney's transl., 1st ed., p. 7), or the monarch himself reads them aloud (act v, pp. 102, 103; cf. Tawney, pp. 78-9); while early in act v allusion is made to a formal reading of a letter to the queen by the scribes (act v, p. 89, Nirṇaya Sāgara edition; cf. Tawney, p. 67). These letters, beside the part they play, have also the merit of giving us a general idea of epistolary correspondence.

In the same connection mention may furthermore be made of two allusions in *S'akuntalā* to a formal communication or to documents which incidentally play a minor rôle in this drama (*pattahatthe*, act vi, p. 238, ed. Patankar, different from Pischel, p. 116; cf. Edgren, p. 133, and *pattahattham*, act vi, p. 292, ed. Patankar, also ed. Pischel, p. 138; cf. Edgren, pp. 158-9), and also the letter which the king failed to write *S'akuntalā* as promised (act iv, p. 149, ed. Patankar, cf. Pischel, p. 77; cf. Edgren, p. 85).

The occurrences given above suffice briefly to illustrate a subject which it is hoped some time to examine more fully on a larger scale.

In conclusion I may say that the four dramatic devices to which attention has been called—namely, a play within a play, a reviving of the dead, intoxication, and the use of letters and epistles—are merely specimens of a hundred other devices employed in the Sanskrit plays and which link these compositions together with the dramatic writings of other nations and of other ages, especially with the romantic drama of England.

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